

INTERNATIONAL NETWORK OF PEACE MUSEUMS

Newsletter no. 13

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75th ANNIVERSARY OF OPENING OF ERNST FRIEDRICH'S ANTI- WAR MUSEUM IN BERLIN

On 1st October 2000 the Anti-War Museum in Berlin celebrated the opening, on the same day 75 years ago, of the 'First International Anti-War Museum' in the Parochialstrasse in Berlin-Mitte. It was founded by the radical anti-militarist and peace educator Ernst Friedrich to keep alive the memory of the horrors of the World War of 1914-18 and inculcate among the post-war generation a spirit of peace and nonviolence. The Nazis destroyed the museum in 1933, and Friedrich fled first to Switzerland and then to Belgium before ending up in France. After the Second World War, he continued his peace work from an island in the river Seine ('Island of peace') near Paris until his death in 1967. In 1982, the Anti-War Museum was recreated elsewhere in Berlin (Wedding district) by his grandson Tommy Spree with the assistance of fellow teachers.

During a ceremony presided over by the mayor of the district, and attended by many social-democratic politicians, a small park and children's playground opposite the present museum was dedicated as the Ernst Friedrich Promenade. A memorial plaque was unveiled with the text: 'Ernst Friedrich (1894-1967): Pacifist and founder of the world's first Anti-War Museum in Berlin-Mitte'. This was followed by the

opening of an exhibition in the museum about the life and work of Friedrich, entitled 'I know no enemies' (*Ich kenne keine Feinde*). He once wrote, 'I know no enemies - neither on the other side nor on this side of border posts! I know only people'. The exhibition will be shown until Spring 2001, and is open daily between 4 - 8 pm.

The exhibition is shown in the museum's Peace Gallery which is in a second building which the museum was able to acquire some two years ago. It is mainly offered to local artists for exhibitions concerning themes such as peace, human rights and humanitarianism. So far, six exhibitions have been hosted, while the Gallery is fully booked for the year 2001.

Ich kenne keine Feinde is also the title of a biography of Friedrich, written by Tommy Spree and published to coincide with the exhibition. It draws on Friedrich's own writings, including his early autobiography (1935) as well as contemporary and later publications and documents. The 130-page book, although small in format, provides a comprehensive and engaging picture of a remarkable peace activist. A main attraction of the handsomely produced volume are the photographs which appear on every other page (several are in colour and appear here for the first time).

At the beginning of the year, in January 2000, the museum honoured another great peace hero, Albert Schweitzer, by

opening an exhibition about him on the 125th anniversary of his birth (1875). The life and work of this talented scholar and humanitarian - doctor, theologian, philosopher, organist, and pacifist - was shown on 34 photo and text panels. The exhibition, the only one in Berlin about Schweitzer (and which was borrowed from the Albert Schweitzer Centre in Frankfurt a.M.), took place under the patronage of Bishop Wolfgang Huber of Berlin-Brandenburg, and was opened by Hans Nible, the mayor of Berlin-Wedding. (See also the item about the Albert Schweitzer Museum in Other News, below).

Last but not least, on 13th December 2000 a special ceremony took place in the museum when the mayor of Berlin-Wedding awarded the district's highest honour, the Wedding medal, to Tommy Spree for his tireless efforts to preserve the legacy of his grandfather and to develop the Anti-War Museum as a cultural meeting place. Its director was also thanked for holding up to the present generation the peace idea and for his courageous peace witness. We would like to echo these sentiments, and extend our warm congratulations to Tommy Spree.

Tommy Spree's book, mentioned above, can be ordered only from the Anti-War Museum: Brusseler Str. 21, D-13353 Berlin; Tel. 00-49-30-45 49 01 10 or 00-49-30-4 02 86 91. Price (excluding postage): DM 4.90.

**CENTENARY OF THE
INTERNATIONAL MUSEUM OF
WAR AND PEACE IN LUCERNE
(2002)**

The 75th anniversary of the opening of Ernst Friedrich's Anti-War Museum in Berlin, reported above, serves as a

reminder of another anniversary, forthcoming next year. June 1902 saw the inauguration of the International Museum of War and Peace in Lucerne, Switzerland. The creation of the Polish industrialist and author of the six-volume prophetic work, *The Future of War* (1898), it documented the evolution of war and warned that the next great war would result in the ruin of Europe.

The city authorities in Lucerne have indicated that they are aware of the upcoming centenary and that the city is likely to lend its support to a commemorative programme. Among the possibilities are an academic symposium about Bloch, his museum, and peace museums and peace education generally. It would also be appropriate to show an exhibition about the museum and its founder (the city archives possessing original documents etc. pertaining to the museum). Since the building which housed the museum (after it had to leave its original but provisional home) is still extant - it is, interestingly, an educational institution - it would be appropriate to unveil on this occasion a plaque to remind visitors of the remarkable museum which once had its home in the building.

As soon as more details become available as regards the programme and the date, readers will be notified. Since the museum's opening took place in early June, it is possible - but by no means certain - that the anniversary event will be held at the same time in 2002. This would therefore be approximately three weeks after the end of the Fourth International Conference of Peace Museums in Flanders, Belgium.

Readers are welcome to send any suggestions concerning the 2002 anniversary event to the editor.

**FROM WAR TO PEACE
EXHIBITED: THE EUROPEAN
PEACE MUSEUM AT BURG
SCHLAINING OPENED**

By Nigel Young

War or Peace: From the Cult of Violence to a Culture of Peace, held from 8th May-5th November 2000, was no ordinary exhibition. It was advertised as soon as one arrived in Vienna - including large bill-boards and posters near the stations.

The entrance to the massive mainly 15th century castle (its origins go back to the 1200s) has two somewhat pious renaissance figures. In front of them two other modern sculpted figures have been placed to illustrate by body language, aspects of conflict. One figure is grossly aggressive, the other passive and questioning. This parallel model indicates the originality and challenging character of what lies ahead. This is no traditional museum and the fact that such nuances of dimensions of violence and cooperation are to be dealt with, makes this a refreshingly different experience. The genius of Wolfgang Vogt's research concepts has been brought to artistic fruition in a unique blend of didactic and interactive displays, hands-on experiential spaces (especially for children), artistic installations, peace history, graphics and music, and children's play themes.

The project is immensely ambitious, very expressive, and still unfinished. Enormous efforts have been put into the displays; at times, the spaces give very much a work-in-progress feeling. Indeed, a number of the hands-on exhibits were not in working order. But this is carping comment when so much has been attempted - and so much succeeds. If I have a criticism, it is that

bringing too many themes, approaches, styles and purposes together gives the overall experience a slightly confusing and muddled impression. A little more thematic coherence might be managed. And there are several notable omissions; for example, not enough is made of the fact that this *is* in a castle, a place of militarism, domination, expropriation and almost certainly *torture*.

Moreover, there is also far less reference to the fascinating frontier region of Burgenland - a border zone in so many senses - than would be expected; there is little on the peaceful and unpeaceful history of the area - a multicultural mosaic and richly varied - yet also marred by ethnic cleansing (e.g., the loss of the Jews in the 1930s). No doubt these are aspects that can be dealt with as the permanent museum evolves - which will develop and grow from this initial exhibition of the State government (Burgenland). Moreover, temporary exhibits will deal with current and new issues, alongside the permanent museum.

One or two other aspects I found missing - not least on the Holocaust and the history of denial, highly relevant given the Haider controversy, and the fact that this was a Jewish town. There is also too little on nonviolence as an active, practical process of civil resistance (two photos of Gandhi and M.L. King are insufficient). Perhaps the idea of constructive programme could be included (around one of Gandhi's spinning wheels). Or an account of people power in Hungary and Czechoslovakia during the velvet revolution of the 1980s, that took place so close. Yet there are truly fascinating, novel elements such as those on war toys and media violence. Also another on conflicts over water resources (and conflict resolution related to this).

Overall this is a huge step forward for Schlaining as a centre of peace activities, and for the global peace museum idea. Especial thanks and praise must go to Gerald and Gertrud Mader in sticking to their vision of a peace castle. Not only is this a superb contribution to the decade of peace culture - it will also be an invaluable resource for the students both at the European Peace University (EPU) who are pursuing MA, IPT and BA training, but also for educational groups from further afield. They will find this an absorbing and stimulating site. I urge members of the network to visit this space and to take students and colleagues; perhaps a collective visit could be organised before or after the next peace museums network conference.

(Nigel Young is Chair of Peace Studies at Colgate University, Hamilton, New York).

(See further news about the Schlaining exhibition/museum in Network News, below).

MUSEUM ON THE SEAM, JERUSALEM

By Andrew Rigby

On a recent trip to do some teaching in Jerusalem I took the opportunity to visit a new museum - the *Museum on the Seam: For Dialogue, Understanding and Coexistence*. The 'seam' upon which the museum stands is the old dividing line between Israel-controlled West Jerusalem and what was the Jordanian controlled sector of East Jerusalem prior to the 1967 War.

Tourjeman House, named after its original landowner, was built as a family home by a Palestinian architect, Anton Baramki. In 1948 the family was forced to flee and the property was taken over

by the Israeli military. For the next 19 years it served as an army post, overlooking the Mandelbaum Gate which was the sole official crossing point between the two halves of the city, now divided by a concrete wall.

During the 1967 War the house was literally on the front-line and came under sustained attack, but after the Israeli annexation of East Jerusalem it was no longer needed as a military post, and it was not until the 1980s that the then mayor of Jerusalem, Teddy Kolleck, initiated its renovation as a museum to celebrate 'A City United'. But this was hardly a peace museum, for in the spirit of the times it celebrated the military victories that resulted in the unification of the city under Israeli control.

In 1996 the Jerusalem Foundation, a non-profit organisation founded by Kolleck, decided that the museum should be transformed in order to reflect political and social changes, especially after the signing of the Oslo Accords between Israel and the PLO in 1993. The funding for this initiative, over \$ 3 million, was provided by the von Holtzbrinck family of Germany who have continued to provide the bulk of the \$ 1.5 million annual budget. No funding has been received from the municipality or any Israeli state institution.

The museum, which was inaugurated on 22nd June 1999, was designed by an Israeli graphic artist, Raphie Etgar, as a fixed route of multi-media encounters designed to provoke a response in the visitors, as they are conducted round the displays by a guide. In what follows I have tried to give an impression of the different points of the museum tour.

1. Stage one: On entering, the visitor is directed into a room with a back-lit wall where there is written in 26 languages

verse 8 from Genesis chapter 13, where, in the context of a struggle over land and water, Abraham says to Lot, 'Let there be no strife between thee and me'. And what did they do? They separated. This was 4,000 years ago. Has anything changed? Perhaps the important point to be drawn is that whilst the issues around which conflict can erupt may remain constant, conflagration can be avoided if the parties to the conflict are prepared to engage in dialogue.

2. Stage two: Moving from the first room, you pass a sign 'Danger! Mines' and a reconstruction of the concrete wall that divided the city between 1948 and 1967. Through imitation peep-holes, footage is shown from a film shot in 1958 showing glimpses of life on 'the other side' and, more touchingly, the curiosity of the onlookers peeping through the wall that divided them from their neighbours.

3. Stage three: The guide then leads you through to another darkened room with a sign that reads 'It's not me!' There then follows a three minute audio-visual portrayal of violence, terror and other instances of the consequences of hatred and intolerance from around the world. Throughout, the refrain of 'It's not me' is repeated.

4. Stage four: You then move on to another multi-media display of news headlines and images from divided cities around the world. Here again the theme is clearly articulated: 'Black and white are not opposites - they complement each other'.

5. Stage five: The guide then takes the visitors downstairs to a larger viewing room where another video is played - and this time the theme relates to the commonalities that lie beneath and beyond our differences. Scenes from the various communities that live in

Jerusalem, East and West, are shown - childbirth, sickness, family life. ... The message: we share a common humanity whatever our culture.

6. Stage six: Moving on from the video, the visitor enters a room where on one wall there is screened a constantly evolving image of the different 'types' of Jerusalemite: an Arab, an ultra-orthodox Jew, a secular Ashkenazi Jew of European origin, a Sephardi or oriental Jew from Iraq or maybe Syria, a Christian Orthodox priest, and so on. Each image gradually merges with and is transformed into another on the screen. Then, around the walls are fixed telephone car-pieces through which the visitor can listen to the voices and comments of these different inhabitants of the city.

7. Stage seven: The hi-tech continues in the next room where visitors can draw graffiti images and write their comments on a 'virtual wall'.

8. Stage eight: These attempts by visitors to express something of the feeling and emotion evoked by the tour lead into the penultimate stage - a discussion facilitated by the guide on the issues raised by the images portrayed within the museum. In my small tour group there was an American, two South Africans and myself - so the discussion was not as heated or as emotional as it can be when the group is made up of Israelis. The questions our guide raised were nonetheless important ones for all of us to consider: What will be the future of cities like Jerusalem? Can they be shared between all their people, or must they become divided and polarised? Who will decide? What can we do about it? Can we recognise elements of a common humanity beneath the differences? Must difference always lead to division and hate?

9. Stage nine: Finally, the visitor is escorted out and up on to the roof of the building where, with a bit of help from the guide, they can see for themselves all the myriad components of the city lying below and around them: the identifiable neighbourhoods that each house a different community, the rich and the poor, the religious and the secular; then there is the Old City with the cross above the Church of the Holy Sepulchre and the crescent on top of the Golden Dome on the Rock appearing above the rooftops; down below is the new dual carriageway that divides the Palestinian sector of East Jerusalem from the Israeli dominated West Jerusalem; then, in the mid-distance there is the Hebrew University on Mount Scopus; and further out there are the hills covered with the new neighbourhoods constructed by Israel on occupied Palestinian land annexed after the war of 1967 - an unavoidable reminder of the broader conflict within which the tensions that divide and test all the inhabitants of the divided city of Jerusalem must be located.

I went round the museum with an American academic colleague and a retired white South African couple. We were told by our guide that they regularly host groups of school-children and conscripts in the Israeli Defence Force. The museum shies away from addressing the politics of Jerusalem as a divided city which is at the core of the Israeli-Palestinian conflict and the search for a sustainable peace, and I had some reservations about the unrelenting high-tech nature of the presentations - at times it felt a little too frenetic, as if the designer had been seduced by the technology and the medium ended up dominating the message. At times, I felt it got a bit too reminiscent of some MTV pop video footage. But then, younger visitors would probably find themselves completely at home with the audio-visual extravaganza. Whatever

one's tastes, the Museum on the Seam remains a valid project in multi-cultural education. It seeks to provoke the visitor into considering the significance of his or her role in the perpetuation of division and conflict in Jerusalem and beyond. In a city where 'fundamentalists' of all religious faiths and persuasions pursue their intolerant claim to truth and righteousness, the museum represents a clear commitment to a culture of human rights that acknowledges difference and diversity as a value to be cherished.

(Andrew Rigby is director of the Centre for the Study of Forgiveness and Reconciliation, Coventry University. He visited the Museum on the Seam in May 2000).

Address of the Museum: 4 Chel Handasa St., P.O.B. 1649, Jerusalem 91016. Tel.: 00-972-2-6261248 and -6281278; Fax: 00-972-2-6277061; E-mail: admin@mots.org.il; www.mots.org.il

Opening hours: Sun., Mon., Wed., Thu.: 10 am - 5 pm; Tue.: 2 pm - 8 pm. Visits are by prior appointment only.

**A VISIT TO THE
INTERNATIONAL RED CROSS
AND RED CRESCENT MUSEUM
IN GENEVA (OCTOBER 2000)**

By Anne C. Kjelling

The International Red Cross and Red Crescent Museum is 11 years old and has recently been re-organized. There are 12 employees: a director, who spends much of his time soliciting sponsorship for the museum, a curator, an administrative manager, three research staff, etc. The museum has 70 volunteers who work as guides one day a week, on annual contracts; they cover 15 languages between them.

The museum's display area is 2,200 sq.

metre, of which nearly 10% is for temporary exhibits - which are either produced by the museum itself or borrowed or leased from others. The walls are moveable, and the lights are fastened to ceiling rails, so changing the layout is easy. The museum is planning to build a new hall of 500 sq. metre for the temporary exhibits; then their present area will be incorporated into the permanent exhibition space.

The museum is visited by about 75,000 people a year; two-thirds visit the permanent exhibition while the remainder come to the temporary exhibits and attend the concerts which are held in the courtyard during summer. Three groups are the targets for marketing: tourists, schools, and the local population. Showing groups from schools around usually takes an hour. The students often meet a Red Cross delegate, a volunteer, or watch a film.

Groups going on a guided tour are generally first taken to an open space where they are given an introduction or where their guide starts a discussion. Reuters delivers news reports which are shown on a screen; also to be seen are short reports of Red Cross workers in the field, war victims, etc. These short films are the result of cooperation with young film makers. On a wall close by, there is a time line which is updated every ten years.

The museum has a historical part which is divided into periods. First we see huge laser reproductions entitled 'Preserving life by the written word', historical documents in various languages, followed by 'Preserving life by acts of mercy' which shows Dunant's precursors. We then come to the Battle of Solferino, Dunant at work at his desk, a wall of time with three columns on Dunant and the Red Cross, showcases with Red Cross artifacts and medical

equipment. Next year the museum is planning a special exhibit on Dunant's four diagrams on the end of the world, in connection with the 100th anniversary of his Nobel Peace Prize.

The most impressive and moving part of the museum is the archive with the names of the prisoners of war from World War I - in glass cases which are unlocked for scholars one day a week. Period postcards are shown; the museum has a huge collection. A newsreel from the war years is shown, with background music. - After showing social conditions of the interwar years, World War II comes next, with another film complete with music and war sounds. This part of the museum is to be renewed, and the director is currently looking for sponsors. New archival material is now available, including minutes from Red Cross meetings, and the museum intends to make use of this. It looks to be a five to six year project, with external experts drawn in.

The contemporary part of the museum consists of five concepts: (1) Protect - action on behalf of prisoners; (2) Rehabilitate - assistance for mine victims; (3) Link - restoring family ties; (4) Overcome - disaster relief; (5) Improve - social welfare programmes. Each one is in a 'box' the visitor enters, illustrating the concept both inside and out, with artifacts, posters, pictures, films, interactive computers, etc. A touching showcase is the one containing items made by prisoners of war, sent in by prison visitors. These five concepts seem to work very well, and there is room inside for a group at a time, so that everyone can join an individual tour which is not disturbed by other groups or guides.

The museum has a database of all its artifacts, for the moment only text format, but next year it will be a

picturebase. They have produced a CD-ROM in four languages; it is interactive and is available on the many computers placed throughout the museum. It is also for sale in the museum shop. The sculpture 'Les Petrifies' continues to grace the museum's courtyard, setting the tone of the visit. For anyone who visits Geneva, this museum is a must!

(Anne C. Kjelling is Head Librarian, The Norwegian Nobel Institute, Oslo).

OTHER NEWS

Albert Schweitzer Museum

During the past year, several exhibitions in countries such as Germany and the Netherlands celebrated the 125th anniversary of the birth of Albert Schweitzer (1875-1965, Nobel Peace Prize 1952; cf. items above and below). It is an opportune moment to draw attention to the existence of the Albert Schweitzer House/International Albert Schweitzer Centre in Gunsbach (France). The house, which is filled with personal and family memorabilia and also contains his vast archive, was designed by Schweitzer and became his European home (and 'general headquarters' during his long absences in Lambarene) when he was already in his early fifties. The house celebrated its 70th anniversary in 1998. The same year saw the inauguration of the Albert Schweitzer Walk - a path for walking and meditating in his footsteps. It includes, above the road from Gunsbach to Munster, on the rock overhanging the village (on a spot of 'creative solitude' beloved by Schweitzer) a monument dedicated to him in 1969 and created by Fritz Behn, a disciple of Rodin.

Among the publications from the Albert Schweitzer Centre are *Newsletter from*

Gunsbach and an annual report. The Centre (manager: Sonja Poteau) is open daily, except Mondays, from 9-11.30 and 2-4.30 pm. Address: 8 route de Munster, F-68140 Gunsbach, France. Tel. & Fax: 00-33-3-89 77 31 42; E-mail: A.I.S.L@wanadoo.fr and info@schweitzer.org; Internet: <http://www.schweitzer.org>

(With thanks to Sonja Poteau and Gerard Lossbroek).

Opening of Peace Museum in Spain

The first peace museum in Spain (outside the Basque country, see below) was opened in La Vall d'Uixo in Valencia on 10th December 2000. The director is Ms Natividad Fortea Badia who took the initiative to create the museum after learning about peace museums around the world in a lecture series on 'Creating a Culture of Peace' given by Kazuyo Yamane of Grassroots House peace museum in Kochi (Japan). The lectures were given for the Master's Programme in Peace and Development Studies at the University of Jaume I in Spain. Ms Fortea and her colleagues received the assistance of the city, the university, and NGOs. Grassroots House presented photo panels of the atomic bomb victims in Hiroshima and Nagasaki. Ms Yoshiko Yamamichi of Shizuoka University generously offered to translate the panel's text captions from Japanese into Spanish. More support from Japan for the new museum came from the Hiroshima Peace Memorial Museum, which donated a video about Hiroshima.

About two hundred people attended the opening of the museum, and there was great interest on the part of the Spanish media. Several public and private television channels, as well as national and local radio stations and newspapers covered the event. The director reports that she was overwhelmed by the degree

of interest (and the number of interviews which she was asked to give) and somewhat intimidated by the high expectations which the outside world has attached to the venture.

Other peace museums are requested to send their publicity material (e.g., poster) or offers of help to her at the following address: C Cuba n 64 pta 8, Valencia, Spain 46006.

Peace exhibitions and peace museum in Catania (Sicily)

An ambitious and large-scale project for a 'Biennial of nonviolence' was initiated two and a half years ago with the support of the president of the province of Catania as well as the mayor of the municipality of Catania. As part of the preparations, an intense programme of public events was held in the period 30th January-3rd February 2000 in various localities in the province. They involved a wide range of peace, human rights, youth, and community groups which cooperated in a programme consisting of conferences and meetings, discussions and debates, artistic and cultural performances, film and video shows, and exhibitions. Educational and cultural authorities in most municipalities supported and contributed to the programme. The whole was coordinated by the 'Stop War' Committee in Catania and Sorrento which acts on behalf of a great number and range of associations.

The 'peace caravan', as one newspaper report described the campaign, visited i.a. Acicastello, Acitrezza, Adrano, Bronte, Caltagirone, Catania, Scordia, Paterno. A notable feature of the campaign to promote awareness about peace and active nonviolence was a series of exhibitions of peace posters in most of the cities and towns mentioned -

often in beautiful, Norman castles. Each exhibition focussed on a particular aspect of the subject, such as women and peace, culture of war - culture of peace, art and peace, education and peace, conscientious objection and alternative service, peace movements, etc. The posters for these exhibitions were made available by the International Pacifist Poster Documentation Centre in Bologna, Italy (see item below, 'Exhibition "50 Years of Peace on the Walls of Europe"'). In addition, other exhibitions were shown by a number of peace, ecology and human rights groups, such as the Italian campaign to ban landmines.

In the city of Caltagirone, the famous State Art School participated in the programme by initiating a project for the production of ceramic tiles with peace themes. One of the themes under consideration are the logos of peace museums. Museums whose logos are included in their entry in the 1998 UN guide *Peace Museums Worldwide* may have been asked to submit their logo in colour. Other museums which are interested in obtaining ceramic tiles based on their logo should contact Enzo Sinatra. His address: Piazza Bellini 3, 95041 Caltagirone (CT), Sicily. E-mail: enzosinatra@tiscalinet.it (and also ramarro@freemail.it). There are preliminary plans for the establishment of a peace museum in the city under the auspices of 'Il Ramarro', a local association for ecology and peace culture.

The week-long series of events concluded in Paterno with, i.a., the inauguration of a peace poster exhibition in the Norman castle, foreshadowing the opening of a permanent peace museum in the city in the near future. This plan has the full support of the the city's mayor and the councillor responsible for culture and tourism. It is perhaps most

appropriate, and an encouraging development, that it is intended to establish the peace museum in a building which has recently been confiscated from an organisation with links to the mafia. Indeed, the successes against organised crime and violence which have been made in Sicily and the rest of Italy in the last decade or so, and the growing willingness to speak out against lawlessness and intimidation, was one of the themes of the programme. The various events were well covered in the main Sicilian and local newspapers.

(For contact address, see the details given in the previous newsletter in 'International Exhibition on Nonviolence (Sicily)', pp. 14-15).

National Museum of Indian Freedom Movement

In India, a public charitable trust has recently been established with the main object of creating in Bombay a National Museum of the Indian Freedom Movement. Dr. Licy Bharucha, managing trustee, informed us about this development in a letter of 25th January 2000, from which we quote the following: 'Tomorrow we celebrate the 50th anniversary of India becoming a sovereign republic, and we have completed 52 years of becoming a free nation. Yet, there is not a single museum in the country depicting the unique features of the Indian Freedom Movement which became a forerunner for several other countries in Asia and Africa to follow the path of nonviolence in their freedom struggle. - Our [planned] museum can be called a peace museum as we have the objective of reviving the ideals of freedom, communal harmony, world peace,

nonviolence, etc. so that the younger generation should be exposed to the temper of our Freedom Movement where service and sacrifice dominated the national atmosphere. - We have started the first step of creating oral history by interviewing the surviving freedom fighters, though we have yet to start construction of the museum buildings. Also, we are approaching people to part with any relevant audio-visual material related to the Indian Freedom Struggle. We will also have a separate section highlighting contributions of our foreign friends'.

In a recent letter she reports that further progress has been made and that the process of identifying suitable land (two to five acres) has almost been completed.

Mrs. Bharucha, a Gandhi and peace scholar, as well as youth worker, is also a member and convenor of the Museum Sub-Committee of the Mani Bhavan Gandhi Memorial Museum in Bombay. Her address: 607, Crescent Park, Dattapada Cross Road no. 1, Borivali (East), Mumbai-400 066, India. Tel.: 00-91-22-863-1985.

(Slavery) Museum Kura Hulanda in Curacao

April 1999 saw the opening of the Museum Kura Hulanda ('Dutch Courtyard') in the old Otrobanda quarter of Willemstad, capital of Curacao (Dutch Antilles), at the city-center harbor. The museum is located at the very place where Dutch entrepreneurs once traded and transshipped African slaves along with other 'commercial goods'. The museum is an impressive and innovative complex of twelve buildings, some of which are reconstructions of the prisons in which the slaves were held following their arrival on the island and before they

were sold. The reproduction of the hold of a slave ship (and the display of many artefacts such as shackles and irons) bring into sharp focus the unspeakable atrocities committed on board. In addition, a congress and study centre has recently been completed where it is intended to inaugurate an academic chair in Black Diaspora and Black Holocaust studies (under the auspices of the University of Florida and/or Leiden). The entrance to the slavery museum prominently displays Martin Luther King's reference to the 'Black Holocaust' - the genocide of some 50-100 million African men, women and children, and the slavery of millions of others. This 'museum of the history of mankind' also has exhibits about early human evolution as it originated in Africa; the vital cultural heritage of numerous West African civilizations; and the image of black people from the viewpoint of the white dominated media of the 19th and early 20th centuries. The exhibition 'Black by White' shows German and French prints depicting the African people in the period 1850-1950.

The museum was conceived and financed by the Dutch businessman and philanthropist Jacob Gelt Dekker whose Jewish father lost his first wife and children in the Second World War. One of his aims in building the museum is to help Antillians and other black Americans to rediscover their own rich history and restore pride in their own ancestry. The opening of the museum was widely (and warmly) reported by the local media.

Address: Museum Kura Hulanda, Klipstraat 9, Willemstad, Curacao, Netherlands Antilles. Tel. 00-5999-462-1400; Fax: 00-5999-462-1401; E-mail: kurahulanda@interneeds.net; Website: www.kurahulanda.com

(With thanks to Gerard Lossbroek).

Exhibition '50 Years of Peace (1950-2000) on the Walls of Europe'

An exhibition of 100 posters was shown in Bologna (Italy) in three different venues during the period April-October 2000. The exhibition was offered as part of the celebrations surrounding Bologna's selection as European City of Culture 2000. Entitled *50 Anni di Pace sui Muri d'Europa*, the posters were selected to show the various ideas and activities of the European peace movement of the past half century, and covered such topics as conscientious objection and alternative service, war tax resistance, nonviolent popular defense, disarmament and conversion, Euromissiles, peace education. The exhibition was organised by the International Pacifist Poster Documentation Centre in Bologna, which has collected some 2,000 posters from around Europe. The Centre was established in 1993 and is a charitable association. The exhibition is also being shown in January 2001 in Rovigo (Veneto region), together with supporting activities (conferences, meetings, video presentations). An earlier and larger exhibition of posters, 'Against war and the arms race, and for education about peace and nonviolence', was held in Bologna in 1985 as part of an annual campaign of conscientious objection to military expenditures.

A substantial catalogue (pp. 110) with illustrations of the 100 posters exhibited, together with several essays on such topics as the role of posters in raising awareness and stimulating action, and the history of the West-German and European peace movements of the past

fifty years, has been published (in a bilingual Italian-English edition). It has been edited by Vittorio Pallotti, director of the Centre. Copies of *50 Anni di Pace in Europa/50 Years of Peace in Europe* (It. Lire 20,000, plus postage) can be ordered from him: Via Capramozza 4, I-40123 Bologna, Italy. Tel.: 00-39-51-584513; Fax: 00-39-51-583610; E-mail: cdmpi@iperbole.bologna.it Although the poster exhibition has not been specifically conceived as a travelling exhibition, it (or parts of it) is available for displays in peace museums around the world. For details (including costs of transportation and insurance), please contact Vittorio Pallotti.

Other posters from the Centre were widely used in peace poster exhibitions which were organised in several cities in Sicily (Catania province) in January-February 2000 as part of a week-long festival of peace and nonviolence (Verso la Biennale della Nonviolenza/Towards the Biennial of Nonviolence). See item above in this Newsletter (and also report in no. 12, pp. 14-15).

Willy Brandt Exhibition

The Chancellor-Willy-Brandt-Foundation, an autonomous public law foundation in Germany established in 1994 by federal legislation to preserve the memory of Willy Brandt's political achievements (and to contribute towards an understanding of the history of the 20th century and the development of the Federal Republic of Germany), has established a permanent exhibition devoted to one of the outstanding statesmen of the 20th century and 1971 Nobel Peace laureate. Entitled 'Struggle for Freedom: Willy Brandt, 1913-1992', the exhibition follows the principal stages of his political activity arranged chronologically in 12 chapters. There is also a presentation of a video of Brandt's life, as well as some of his most

important speeches.

The exhibition is in the Bundeskanzler-Willy-Brandt-Stiftung at Rathaus Schoeneberg, John F. Kennedy Platz, D-10825 Berlin, and is open daily from 10 am to 6 pm (except on 24th and 31st December). Tel.: 00-49-30-787707-0; Fax: 00-49-30-787707-50; E-mail: info@willy-brandt.org; Internet: <http://www.willy-brandt.org>

The Foundation has also supported the production of another, travelling, exhibition on Brandt's life and work which has been organised by the Friedrich Ebert Foundation. The latter Foundation, founded in 1925 as a political legacy of Germany's first democratically elected president, is a private cultural non-profit making institution which is committed to the ideas and basic values of social democracy. Its exhibition was first shown in December 1993 in honour of what would have been Brandt's 80th birthday. It has since been shown in many German cities and for the first time travelled abroad in 2000.

From May until August 2000, the exhibition was shown in the City Hall in Oslo - a most appropriate choice for its first showing abroad given the importance of that city in the life of Brandt where he lived in exile in the 1930s. During the opening ceremony on 24th May, addresses were made by Chancellor Gerhard Schroeder, Prime Minister Jens Stoltenberg, Rut Brandt, and others. In order to make the exhibit accessible to non-German speakers, the substantial catalogue has been translated into English: Werner Krause et al, eds., *Willy Brandt: A Life in Politics 1913-1992* (Bonn: Archives of Social Democracy of the Friedrich Ebert Foundation, 2000, pp. 95; ISBN 3-86077-873-0). The address of the Foundation: Godesberger Allee 149, D-

53175 Bonn. Tel. 00-49-228-883-480;
Fax: 00-49-228-883-497; E-mail:
archiv.auskunft@fes.de; Internet:
www.fes.de

Resistance Museum South-Holland

The Resistance Museum of South Holland was opened in the historical city of Gouda in 1985. It documents the beginning of the Second World War in the Netherlands, the struggle against the German invasion in May, 1940, and daily life during the occupation. The museum also shows the many different forms of resistance, the liberation, and the aftermath of war and occupation. To the museum, the significance of resistance is on no account limited to the Second World War; the struggle for freedom, human rights and any form of discrimination is an on-going issue for the museum. A special part of the permanent exhibition, dealing with contemporary issues, is entitled 'Equality in a world of differences'. The focus of temporary exhibitions is always on the related themes of 'Freedom, Peace, and Human Rights'. The museum itself also produces travelling exhibitions on the same subject.

From 26th August-30th October 2000, the museum hosted the photo exhibition 'Dutch East Indies Resisters, 1945-1950', produced by the Museum for Peace and Nonviolence (see below, Network News).

A leaflet with further details about the Resistance Museum, including opening times, can be obtained from the museum: Turfmarkt 30, 2801 HA Gouda, the Netherlands; Tel. 00-31-182-520-385; Fax: 00-31-182-583-825; E-mail: verzetsmuseum-zh2wxs.nl

(With thanks to Gerard Lossbroek).

Peace Gardens and Parks

1. Proposals are being made for the establishment of a peace park spanning the high mountainous regions of Kosov@, Northern Albania and Montenegro - a region which remains one of the most beautiful and untouched areas of high wilderness in Europe. The purpose of such a park would be threefold: politically, the area would become a neutral zone in which particular emphasis would be placed on the need to evolve various nonviolent solutions to conflicts in the area. Culturally, it would aim to protect unique social, religious and ethnic traditions. The park would also protect buildings of great cultural heritage, such as the monastery at Pec. Ecologically, it would be a way to protect the area from destructive development and mass tourism. Since the part of Kosov@ proposed as the park's northern boundaries contains mined areas, the proposal would also include land mine removal projects. Environmentalists and peace workers are asking for the cooperation of local groups, international NGOs (dealing with conflict resolution, reconciliation and human rights issues) and international organisations such as UNESCO and UN environmental bodies in order to bring the idea to fruition. The above information is drawn from a most interesting article by Lucy M. Young, 'A Park for Peace in the War-Torn Balkans', pp. 3-4 in *Friends of Colgate University Peace Studies*, Nr. XI, Summer 2000. For more information, please contact Nigel & Antonia Young, Peace Studies & Sociology/Anthropology respectively, Colgate University, Hamilton, New York 13346; Tel. 00-1-315-228-7550 and -691-6573. (The same issue contains other interesting articles such as 'From Numbing to Universalism: The art of Kathe Kollwitz, Otto Dix and Iri and

Toshi Maruki', pp. 10-11 by Nigel Young).

The above is not the only proposal for a peace park in the Balkans. Svetlana Broz, a granddaughter of former president Tito of Yugoslavia, hopes to establish a peace park in Sarajevo. Ideally, it would be modelled on Yad Vashem in Jerusalem, so that visitors could salute the righteous people who helped to save the city and those trapped in its siege, but could also learn about those responsible for the worst carnage in Europe since her grandfather fought Hitler (Cf. Daniel McGrory, 'Tito's heir challenges Milosevic', *The Times*, 1st September 2000).

2. The UN Secretary-General made the following remarks at the inauguration of the Cancer Society Peace Garden in New York on 17th May 2000: '... While the UN strives for world peace, this Garden aspires to create spiritual peace. While the UN seeks to heal the wounds of war, this Garden is a place for inner healing. The mosaics that surround us on these walls are dedicated to themes that go to the very heart of war and peace - the themes of restoration, of forgiveness and of memory. ... Just as these mosaics consist of tens of thousands of stones, so we know that peace consists of many parts - and that each part is indispensable to all the others'. For the full text of the speech, see UN Press Release SG/SM/7402.

3. Kofi Annan also spoke in Budapest on 30th June 2000 at Raoul Wallenberg Park where a memorial was unveiled - '... It was here, in humanity's darkest hour, that Raoul highlighted the vital role of the bystander, of the third party amidst conflict and suffering. It was here, in the face of despair, that his intervention gave hope to victims, encouraged them to fight and resist ... As long as oppression and persecution walk the face of this earth, he should be

a hero to any generation. ... I ask that this memorial stands as a reminder that the life of Raoul Wallenberg cannot be extinguished with the century we have left behind. I add the hope that his example will live forever in our consciousness and our conscience ...'. For the full text of the speech, see UN Press Release SG/SM/7475.

4. A Garden of forgiveness is being constructed in Lebanon on the very front line that divided Beirut for sixteen years. The idea of Alexandra Asseily (a governor and founder of the Centre for Lebanese Studies in Oxford), she succeeded in persuading the Solidere authorities who are rebuilding the centre of Beirut to construct a garden of forgiveness amid the ruins of the old Roman city. It will be a series of rectangular gardens of jasmine, oranges and lemons in which the Lebanese can reflect on their future as well as their past (the civil war claimed 150,000 dead) between three mosques and three equally ancient churches. Cf. Robert Fisk, 'Garden of reconciliation but not truth for a civil war', *The Independent*, 14th April 2000.

(See also the item below on the International Institute For Peace Through Tourism).

Greenham Common

It appears that earlier plans to establish a kind of peace museum on the former US Air Force base in Berkshire (UK) which housed cruise missiles and which became the site of a permanent women's peace camp (lasting nearly twenty years) have been abandoned. In April 2000, the perimeter fence came down, almost ten years after the missiles were removed, and a few weeks after the last protesters left. The 1,200-acre heathland will be a conservation and wildlife area, owned by the council and open to the public.

Buildings inside the former base have been let to businesses, and the watchtower, once the look-out post for monitoring the comings and goings of nuclear bombers, is to become a visitors' centre. Its place as a symbol of the Cold War will be commemorated with a life-size sculpture of a cruise missile and a monument crafted from the dismantled runway. Cf. Jo Dillon, 'Greenham is given back to the people', *The Independent on Sunday*, 9th April 2000.

A Greenham Common Peace March sculpture, a 20" high bronze maquette of a woman and baby, has been created by Anton Agius. It will be situated at a site to be determined in Wales, once all the necessary funds have been obtained. For more information, see the website: www.floc.fsnet.co.uk; E-mail: grcnhamsculpture@hotmail.com

NETWORK NEWS

Austria: Stadtschlaining

The exhibition *War or Peace: From the Cult of Violence to a Culture of Peace* which was opened on 8th May and closed on 5th November attracted over 50,000 visitors. An analysis undertaken by the Schlaining Peace Centre indicates that 42% of visitors were schoolchildren and young people in their teens; guided tours were organised for 550 school visits. As regards gender, a striking 61% of visitors were women. A survey of 1150 visitors revealed that 68% were 'very satisfied' with the exhibition, and a further 28% 'satisfied' so that the organisers are justified in regarding the exhibition as a success, both in terms of visitor numbers and visitor satisfaction. This is especially so if, as the organisers point out, one takes into account the fact that the exhibition was without precedent, relevant exhibits were not

clearly identifiable or readily available, and the delimitation of the theme(s) of the exhibition was likewise problematical. The many, highly positive comments from the visitor book (four were needed!) indicate that the exhibition scored well as regards its multi-media presentation, the variety of issues it addressed, the impulses for thinking and reflection it provided, and the overall philosophy and message underlying the exhibition.

For the opening of the exhibition, congratulatory messages were received, among others, from the UN Secretary-General, UNESCO's Director-General, the General-Secretary of the Council of Europe, the EU Commissioner for Culture and Education, the Austrian President, the Austrian Education and Cultural Affairs Minister, as well as from various officials of the Federal State of Burgenland (which made the castle in Schlaining available for the exhibition, and also provided half of its funding). Many praised the exhibition as a timely and valuable contribution to the International Year of a Culture of Peace. For Gerald Mader, President of the Austrian Study Centre for Peace and Conflict Resolution, the exhibition was the culmination of the peace project which he initiated some two decades ago, and which aimed to create in Stadtschlaining not only a university, a library, and a centre - but also a museum - devoted to peace. We would like to congratulate him for his vision and determination, for having succeeded in creating a unique (and uniquely comprehensive) peace research, education and training centre, and for having transformed an old and somewhat crumbling castle into a modern bastion of peace.

The permanent European Museum for Peace will be opened 7th April 2001. At the same time, the first of the museum's

special, temporary exhibitions will be opened on the theme of mediation and reconciliation. The exhibition will trace the development of the idea and practice from antiquity to the present. Various contemporary mediation theories and models will be presented, and their application to a whole spectrum of social settings illustrated (family, school, neighbourhood, economy, politics, technology, environment). Several case-studies of successful mediation in modern inter- and intra-state conflicts will be shown, as well as the mystical and spiritual roots of conflict regulation in the traditions of non-western cultures. The exhibition will be accompanied by workshops and other activities of a pedagogical nature. The academic director of the special exhibition is Dr. Silvia Michal-Misak.

Various issues of *Friedensforum* during the past year contain reports, analyses and press comments on the *War or Peace* exhibition. A special issue was devoted to it in May. It contains, i.a., articles by Wolfgang Vogt (academic director) and Erich Woschitz (artistic director), as well as an extensive and illustrated guide through the exhibition, together with a description of the special trail for children. An exhibition catalogue is also available. (See also Nigel Young's article, above).

Wolfsegg

Franz Deutsch sees the First Austrian Peace Museum as a place for communication, dialogue, and debate, and in his museum the following text is displayed: 'Peace begins with a dialogue, with understanding and courage for dialogue, with encouragement for dialogue'. Over the years he has produced a series of inspirational 'Leaflets for peace' on a

great variety of topics as 'impulses for conversation'. Recent leaflets are entitled Global Thinking and Globalisation; National, European, and Global Thinking; European Heritage; Myths and Facts; Reconciliation.

Franz Deutsch has recently published a selection of forty of his peace leaflets; they will shortly also appear on the internet.

For his peace education work, Franz Deutsch was honoured in 1998 as one of the recipients of the Solidarity Prize which is awarded every year by the *Linzer Kirchenzeitung* (Newspaper of the Churches in Linz). 'A landing station for peace doves', is the title of the chapter which tells the inspiring story of the peace museum, and which appears in a book together with the heartwarming stories of the other laureates of the past five years. (Baerbl Glaeser, *Hoffnung in kuehler Zeit: Lebensbilder praktischer Solidaritaet*. Gruenbach: Franz Steinmassl, 1998, pp. 237; ISBN 3 900943 70 2).

Belgium: Diksmuide - IJzer Tower

In April 2000, a new floor of the IJzer Tower museum was inaugurated, dedicated to active peace work, particularly for young people. Among the themes which are evoked are Nobel peace laureates; decade for a culture of peace and nonviolence for the children of the world; rights of the child; the true costs of war; sparks of humanity (humanitarian NGOs). The topics are presented in a modern, interactive manner which invites the visitor to 'work for peace'. One of the key messages which the museum aims to convey is that peace is not only a noun, but also a verb, and that we can bring

peace, keep peace, make peace, learn peace - in other words, *do* something for peace. The Flemish NGO 'Youth and Peace' greatly assisted the museum in this project.

In his opening address entitled 'Pacifism and the IJzer Tower', Lionel Vandenberghe (chairman of the committee 'Pilgrimage to the Graves at the IJzer'), undertook a historical survey illustrating the centrality of the peace and anti-war sentiment from the start of the pilgrimage in 1919 up to the present. The themes of world peace, the arms industry and Belgian arms exports, self determination and international justice, have always been at the centre of the events surrounding the IJzer Tower. His speech was widely reported in the Flemish media, not least because it touched on World War II collaboration on the part of Flemish nationalists, the subsequent severe repression, and demands for amnesty. He argued that mistakes had been made on both sides, and that it was time for forgiveness.

Several events have been organised, the proceeds of which are being used for the organisation of the Fourth International Conference of Peace Museums (May 2002), of which the IJzer Tower is the main sponsor. Some 2,000 people in all attended a series of five peace concerts, held in May throughout the country, and during November-December paintings by the artist Gaby Lijnkamp-Warris from an exhibition in the Tower entitled 'International Conflicts' were sold.

Among the annual events which were held during 2000 were the 73rd Pilgrimage (27th August) and the Flemish Peace Day at the IJzer, on armistice day (11th November). In August, the Tower welcomed its 50,000th visitor since March 2000.

Ieper: In Flanders Fields Museum

The Museum organised an international conference on executions in the First World War entitled *Unquiet Graves/Rusteloze Graven*, from 19th-21st May 2000. Execution was the ultimate sanction used by virtually all armies in order to enforce military discipline, and to set an example to others. However, in each of the armies there are instances of judicial errors, while the trials frequently ignored or misinterpreted what has come to be known as post-traumatic stress disorder (PTSD) caused, for instance, by shell shock. Research based on the opening up of archives concerning a subject which has widely been considered a taboo has recently taken place in such countries as the United Kingdom, France, Germany and Belgium; this has at the same time stimulated a public debate on the subject while relatives (of soldiers who were unjustly executed) who have had to live with the pain as well as the shame associated with executions have initiated campaigns for judicial review and the granting of posthumous pardons.

The conference was the first of its kind and brought together historians specialising in the subject, campaign leaders, advocates and opponents, descendants, and politicians. The last day of the conference saw the inauguration of a special route that identifies and links together fifty different narratives (sites and incidents) of executions in the Ieper area, including 'Dickebush Huts' camp, a notorious British Army execution site, all traces of which had been obliterated. It has now been put back on the map and made visible in the landscape. The same day saw the launching of a brochure, *Unquiet Graves Route*, and book, *Unquiet Graves*, by Julian Putkowski and Piet Chielens, published in English and Dutch editions.

During the conference, British artist Mark Anstee's installation on the subject of executions, entitled 'Friendly Fire', was exhibited. It was first shown in the Royal Armouries in Leeds during the 1998 Armistice week, and after Leper would also be displayed in Ottawa and Dublin.

During the second half of March, in the period leading up to the conference, the premiere took place in Dutch of the play *Early one morning (Een vroege ochtend)* by Les Smith, first performed by the Octagon Theatre in Bolton in October 1998. This gripping stage-play tells the true-to-life drama of private James Smith who was executed on 5th September 1917 near the Kemmel Chateau Grounds.

In December 1999, the Council of Europe announced that its 'European Museum of the Year' award for the year 2000 would be bestowed on *In Flanders Fields* Museum. The jury commended the museum for offering a moving experience, for its innovative contribution to the preservation of an important part of European heritage, and for the way in which the museum, although it deals with a war waged at the beginning of the 20th century, honours the victims of all wars and articulates the widespread desire for peace. The prize, consisting of a bronze statue by Joan Miro, a certificate, and a cheque, was handed over during an official ceremony in Strassburg on 4th April 2000. Further congratulations are due to the museum's director, Piet Chielens, who was appointed honorary Peace Ambassador by Pax Christi Flanders. On the occasion of the Flemish Peace Week, the journal *Visie* published the text of an interview with him entitled 'Soldier of Peace' ('Soldaat van de vrede', No. 27, 24th September 1999, p. 24; for the Council of Europe award see

'Le Conseil de l'Europe recompense un musée belge: Un hommage aux victimes de toutes les guerres', in *Le Soir*, 11th-12th December 1999, p. 11).

Brazil: Museum of Peace

Maria Silvia Magalhaes de Souza, secretary of the Museu da Paz, has recently written to say that the Museum, and the Chain of Peace ('Corrente da Paz'), the 30-year old institution of which it is a part, continues to organise concerts, poetry recitals and other activities which are all intended to strengthen the symbols and images of peace. There are also mediation practices for the preservation of inner peace.

The museum's activities are free of charge, and are financed through donations as well as through the sale of the artwork and publications of Luiz Goulart, who through his painting and philosophy aims to promote the values of peace and nonviolence in the human consciousness. A recent book of his pacifist poems is *Ave Ferida: Poemas Pacifistas*, published in November 1998 (Rio de Janeiro, pp. 164).

The museum will soon have its own website; meanwhile the Chain of Peace can be found at <http://www.correntedapaz.cjb.net> (an English version is under construction). The museum is keen to make its own efforts better known, exchange information with others, share experiences, and learn how the effort to promote peace is being carried out elsewhere in the world.

Mailing address: Museu da Paz (Instituição Pacifista Fundada por Luiz Goulart), Rua Senador Dantas 117, Cob. 03, parte, Centro, 20034-900 Rio de Janeiro-RJ, Brazil. Tel.: 00-55-21-240-

7489 and 00-55-21-262-5564.

Germany

Berlin: Peace Library and Anti-War Museum

During January 2000, the Peace Library and Anti-War Museum (*Friedensbibliothek/Antikriegsmuseum*) moved to a new location in the House for Democracy and Human Rights (*Haus der Demokratie und Menschenrechte*): Greifswalder Str. 4, 10405 Berlin. This is near to its original location in the Friedensstrasse 1, which remains the postal address. The museum is open Monday-Friday 1-7 pm, Saturday 1-5 pm. The museum showed a photo exhibition entitled *Entfernung von der Truppe* during July-August in the Mariachurch at the Alexanderplatz.

Berlin: Artists for Peace

Ursula-Maria Ruser reports in the final issue of *Artists for Peace Journal* (No. 11, June 2000) that Artists for Peace was dissolved as an association since 1st January 2000, but that AfP members in several regional clusters are continuing to organise local meetings and events. The planned AfP conference in Jodhpur (Rajasthan, India) - entitled 'The World is actually Music' (Pythagoras) - is going ahead, and will now take place 10th-17th February 2001. Ursula-Maria Ruser writes that the spirit of AfP is still very much alive and continues to attract people. Events such as regular Dinner Talks, painting workshops, and the annual conference have not lost their attraction, and therefore will be continued.

Hindelang

The Peace History Museum in Hindelang/Allgau opened its second summer season on 8th July 2000. The

head of the directorate for museums of the Schwabian region, prof. Hans Frei, gave a lecture on 'The educational task of museums' while the musical intermezzo was provided by the harpist Catharina Stehle.

The Museum will open its third summer season with a ceremony on 14th July 2001. Among the events planned is the unveiling of a peace sculpture in front of the entry to the museum. The work is by Hubert Lang.

The museum has a two-page illustrated entry in the new edition of the museum guide for Schwabia which provides information on 190 museums in the region. Details of the excellent guide, with many colour illustrations, are as follows: Hans Frei, ed., *Museen in Schwaben*. Lindenberg: Kunstverlag Josef Fink, 2001, pp. 240, DM 19,80, ISBN 3-933784-81-6.

The museum's address on the Internet is: www.friedensmuseum.de

Ingolstadt

The group which has taken the initiative for the creation of a peace museum in Ingolstadt submitted in February 2000 a 23-page document which sets out in a clear and comprehensive manner the concept for such a museum. A threefold orientation characterises the profile of the proposed exhibition: it will be based on a Christian peace ethic, be focused on European integration (including Central and Eastern Europe), and be concerned to emphasise pedagogical components (involving the teaching of peace-making skills). A central objective is the visual nature of the learning process. The museum sees itself as a 'forum for meeting and understanding'.

The document has been widely circulated among individuals in public

life who can contribute to the realisation of the project, including all members of the government of Bavaria. The first reactions have been uniformly positive and encouraging. The main question which still has to be resolved concerns the nature of the body which will be responsible for the museum.

Lindau

The Lindenhof Villa which used to house the Peace Museum has recently been transformed into a place for 'Peace rooms - museum in movement' (*friedens raume - museum in bewegung*). This is the result of a reconceptualisation which deliberately does not want the museum to be an anti-war museum, or to show 'peace in display cases'. The peace rooms aim to show positive ways to peace which move and touch people. The focus is on three themes: psychology of peace, civilian (not military) conflict management, and positive examples that can encourage. The opening of the new 'museum in movement' is planned for April 2001. Cf. Christian Artner-Schedler, 'friedens raume - museum in bewegung', p. 15 in *Pax Christi*, Nr. 1, 2000.

Address: Pax Christi Bistumsstelle Augsburg, Christian Artner-Schedler, Ottmarsgasschen 8, D-86152 Augsburg. Tel. 00-49-821-517751; Fax: 00-49-821-150325; E-mail: pc.augsburg@gmx.de

Remagen

The Bridge at Remagen Peace Museum and the city commemorated the 55th anniversary of the capture of the bridge and of the end of World War II in Europe with a programme of events on 8th May 2000. Following ceremonies at the bridge towers (including the laying of a wreath for the soldiers who lost their lives here) the approximately 500 guests proceeded to the Rhein Hall

where words of welcome and addresses were delivered by a number of speakers, including the mayor, the US Consul General, representatives of US army divisions, and museum founder-director Hans Peter Kurten.

Two months later, another large gathering took place when some 450 German POWs (including relatives) came together for the second time, following a first reunion in 1985. They were among the approximately 200,000 soldiers who, at the end of the war, were kept in appalling conditions in the Remagen-Sinzig camp where some 1,200 died because of starvation. A ceremony was held near the Black Madonna Peace Chapel, which Hans Peter Kurten had erected at the camp site several years ago. Newsletter no. 39 (December 2000) contains reports of the meeting and reprints documents which shed light on the conditions in the camp and on the number of victims: There is also a long article by a museum assistant which reports on comments and impressions by visitors to the museum, several of whom were eyewitnesses to the events surrounding the bridge in the First or Second World War. Hans Peter Kurten is preparing a book on the history of the bridge and of the peace museum.

The museum is currently engaged in the first phase of an ambitious renovation programme. This involves the installation of a heating system which will in future obviate the need to remove the contents of the museum during the winter months, when the museum is closed.

Sievershausen

A substantial and impressive activities report (*Werkstattbericht*, No. 23, pp. 56), issued in December 2000, details the peace work during the past year of

the Anti-War House and Peace Centre. Opening an exhibition about Albert Schweitzer, on the occasion of the 125th anniversary of his birth, Klaus Rauterberg compared him with his somewhat younger contemporary Albert Einstein as follows: 'If Albert the younger can be regarded as the brain of the 20th century, then Albert the elder was its conscience'. Schweitzer also appeared in another exhibition, entitled 'Pictures of Hope' (*Hoffnungsbilder*) which opened later in the year in June. The exhibition focussed on several 20th century individuals who have dedicated their life to peace, and whose ideas and actions continue to be important for us today (such as Mandela, Nansen, von Suttner, Gandhi, M.L. King, Rosa Luxemburg).

Among other exhibitions was one which showed the catastrophic consequences in the developing countries of the arms trade, landmines and child soldiers. The 25th anniversary of the end of the war in Vietnam was commemorated with an exhibition which paid particular attention to the use of chemical weapons and its continuing effects on the health of the Vietnamese people. Yet another exhibition, based on original research by two local historians, documented forced labour in the Hannover region during the Second World War. The opening address was given by a Dutchman who was arrested during a brutal razzia in his home town in 1944 and transported to Germany.

The report contains, among other interesting stories, the reproduction of a long newspaper article which celebrates the 70th anniversary of Pastor Klaus Rauterberg, the founder and driving force of the Anti-War House. We would like to salute a great peace campaigner and educator who has been involved in anti-militarist work for almost half a century.

Italy: Milan

The 55th anniversary of the bombing of the school in Gorla (on 20th October 1944) was commemorated during October-November 1999 by the organisation of a 'Route for Peace' (*Cammino di Pace*) - an educational itinerary which involved nearly 900 schoolchildren and many adults. They visited sites and memorials connected with the bombing, as well as an exhibition about conflict, war and peace, and the rights of the child.

Many local, regional and national organisations supported the events, such as the Italian UNICEF commission, the province of Milan, the State Professional Institute for Commerce and Tourism in Milan, and the Committee for the Peace Museum 'Little Martyrs of Gorla'.

A richly illustrated catalogue of the exhibition, with short essays, children's comments on war and peace, drawings, and other interesting material was published (*Cammino di Pace*, Milano, 28 maggio 2000, pp. 64).

Piera Caramellino has written to say that preparations were under way for the commemoration of the 56th anniversary in October 2000, with poetry readings, conferences, etc. Her (and Giancarlo's) address: Via Mazzucotelli 22, I-20138 Milano, Italy.

Japan: Hiroshima

Peace Culture, the semiannual of the Hiroshima Peace Culture Foundation contains in its most recent issue (Vol. 1, No. 45, November 2000) news about Atomic Bomb Exhibitions held in Okinawa in July (at the time of the G8 summit there) followed by exhibitions in three cities in the Kanto Region. There are also long summaries of the interesting presentations made during an international symposium in Hiroshima

on 4th August on the abolition of nuclear weapons. A short article reports on the outcome of an effort by Hiroshima City to solicit peace messages from 189 heads of state around the world: only 35 (less than 20%) cared to reply. These personal peace messages were displayed in the Peace Memorial Museum during August.

The lead article in the previous issue (Vol. 1, No. 44, March 2000) is about an atomic bomb exhibition held in Geneva in October 1999 and the opening during the same month of the Hiroshima Gardens in the Parc de les Aigues in Barcelona (approx. one thousand people attended the ceremony). The latter was inspired by an atomic bomb exhibition held in the city in 1997. Among other articles there are reports on student seminars focusing on the Japanese peace constitution, on the evolution and current nature of peace studies, on Japan's worst nuclear accident at a uranium processing plant in Tokai village in September 1999, and on a visit to Hiroshima by a delegation from the Chinese People's Association for Peace and Disarmament.

As always, *Peace Culture* contains a wealth of interesting articles and informative reports mainly relating to the varied activities of the Hiroshima Peace Culture Foundation and written and presented in an appealing way. The newsletter is also available, in both Japanese and English versions, on the internet: [URL] <http://www.pcf.city.hiroshima.jp/peacesite/peaceculture/>

Kochi: Grassroots House

Many interesting developments in Japan (and around the world) are reported in the June (No. 3, pp. 12) and December 2000 (No. 4, pp. 16) issues of *Muse*, the

newsletter of the Japanese Network for Peace Museums edited by Kazuyo Yamane. Since copies of *Muse* are also directly being sent to those included in the mailing list for the present newsletter, there is no need to summarise the contents of the sister publication here.

We would like to record the appreciation of the International Network of Peace Museums for the tireless and voluntary efforts undertaken by Kazuyo Yamane in providing an extensive translation in English of the newsletter of the Japanese network which enables readers outside Japan to be kept fully informed of news, particularly concerning existing and new peace museums in Japan, exhibitions, conferences, relevant publications, etc. Moreover, she provides a similar service for Japanese readers by her translation into Japanese of issues of the present newsletter.

Netherlands: The Hague - Yi Jun Peace Museum

The Hague was on the route of the Paris-Berlin Charity Bicycling Event which took place 20th June-12th July 2000. About 100 Korean and European amateur riders undertook the 2,000 km trans-Europe ride with the aim of raising \$ 1 million in sponsorship (in cash donations or in much needed medicines) to help North Korean children suffering from tuberculosis.

Hundreds of thousands of North Korean children are suffering from severe malnutrition and diseases resulting from years of famine. An estimated 200,000 children with tuberculosis are in urgent need of the most basic medicines to survive. According to UNICEF, an estimated 2 million children in North Korea under the age of five are not getting vaccinations and medical treatment for tuberculosis and other

preventable diseases.

The event was organised and co-sponsored by several NGOs, including the Korean Sharing Movement, the Korean National Bicycle Lovers' Association, The European Chamber of Commerce in Korea, and the National Council of Better Korea Movement. Mr. Kee Hang Lee, director of the Yi Jun Peace Museum, was one of the members of the Organizing Committee. The Korean ambassador and the city's deputy mayor took part in a welcoming and publicity meeting for the riders in front of the museum on 26th June. On this occasion also, 50 doves were released, symbolizing the 50th anniversary of the start of the Korean War.

For more information contact The Organizing Committee for Paris-Berlin Charity Bicycling Event, Tel.: 00-82-2-734-3287/7070;

<http://www.longmarch.org>

In its annual new year 's letter, the museum made mention of an unusual but very welcome visitor - from North Korea. She made a pilgrimage to the museum in July 2000 and commented in the visitor's book that Korea should never be a colony again. She also expressed her profound gratitude to the founders of the historical museum. The museum hopes that many other North Koreans will soon be able to visit 'this Historical Korean Independence Movement Site'.

Museum for Peace and Nonviolence

The Museum for Peace and Nonviolence has 'bitten the bullet' and in November 2000 purchased a boat, thereby fulfilling a long-held ambition which will enable the museum to send its message of peace and nonviolence sailing around the country (and possibly across its borders). A national scheme under which the decommissioning of small ships (which are increasingly being

replaced by larger vessels) is being facilitated for their owners through the granting of an official subsidy made it an opportune moment for the museum organisers to conclude a bargain deal. And thus it is that a former sugar tanker, the 'Jan Willem', which has been out of use for a considerable time, will start a new and highly unusual life under its new name, 'Vrede' (Peace). The boat is currently undergoing restoration to prepare it for sailing, as well as its refashioning into a modern, attractive and interactive museum/permanent exhibition.

An annual sailing programme is being developed; it is intended to turn the arrival in each port into a special media and spectator event involving activities which can take place on deck as well as on the quayside. Under the motto 'Let the peace boat sail', the museum, which has invested all its assets in the purchase and restoration of the vessel, has launched an appeal for volunteers and funds to enable it to complete the necessary work. Indeed, the museum is literally calling 'all hands on deck' (as well as in the hold areas!) and is hoping to recruit some 800 additional sponsors. A new appeal leaflet has been prepared. More details, including a photograph of the boat, are given in the most recent issue of the newsletter of the museum (*De Vredesboot*, Vol. 6, No. 2, Dec. 2000). There is also a report on its new exhibition 'Indonesia-resisters' which was displayed in Gouda 26th August-28th October 2000 (see also item above, Resistance Museum South Holland). The exhibition was opened by Hans Wiebenga, museum chairman, and Jan Maassen, chairman of the union of Indonesia-resisters. The Indonesian embassy in The Hague was also represented.

Between 17th August 1945 (two days after the capitulation of Japan, when

Soekarno declared Indonesia independent both of Dutch rule and Japanese occupation) and 27th December 1949 (when Indonesia became sovereign), nearly 112,000 Dutch troops were sent to Indonesia in an attempt to restore Dutch rule. Some 4,000 conscripts deserted, and nearly 2,000 applied (mostly unsuccessfully) for exemption as conscientious objectors. The exhibition documents the harsh treatment which was meted out to those who resisted or deserted. A film documentary reports on veterans who now regret their actions at the time (sometimes amounting to war crimes). They display feelings of sorrow, shame, and repentance. It is estimated that some 100,000 Indonesians lost their lives as a result of the Dutch so-called police-action. Only recently has the Dutch government indicated that it is perhaps time to reconsider the position of those who refused to join up. (To accompany the exhibition, the museum has produced a short history of the controversy, *Tentoonstelling Indie-weigeraars*, Exhibition Indies-resisters).

The museum is also aiming to develop a full museum on the Internet. Website address: www.vredesmuseum.nl; E-mail: vredesmuseum@worldmail.nl

Norway: Nobel Peace Prize Museum

The year 2001 sees the centenary of the Nobel prizes, with exhibitions, conferences, and publications celebrating this anniversary around the world.

Although the centenary year will not yet see the inauguration of the Nobel Peace Prize museum in Oslo, it is good to be able to report that as a result of the hard work during the past year of Professor Geir Lundestad, the director of the Norwegian Nobel Institute and Secretary of the Norwegian Nobel Committee,

firm foundations have been laid for the creation of such a museum. The Norwegian Parliament has given its blessing for the plan to establish the museum in the old Vestbanc railroad station - a beautiful building in the city centre, at the harbour site next to the City Hall, and only a few minutes walking from the Institute. (The building is currently in use as the main tourist information centre for the city and country). A project manager is about to be appointed. The director envisages the opening of the museum in about four years' time, more precisely on 7th June 2005, the 100th anniversary of Norway's independence from Sweden.

The Nobel Peace Prize museum is bound to become a major tourist attraction in a city which already enjoys several remarkable museums, including the Fram museum which is largely devoted to one of the country's two Nobel peace prize laureates - Fridtjof Nansen (1922). The museum is constructed around (and named after) his specially designed polar ship which took the great explorer closer to the North Pole than any one else before. It documents Nansen's scientific achievements, rather than his later humanitarian work. The Nobel Peace Prize museum will raise the profile not only of the laureates (particularly the earlier ones, who are now largely forgotten, even in their own country) but also of peace museums. The opening of such a high-profile and, as can be expected, excellent and exciting peace museum may well provide the stimulus for the creation of peace museums elsewhere in the world.

Meanwhile, there is further good news on the Nobel front. The villa in San Remo (Italy) where Alfred Nobel died on 10th December 1896, has recently been renovated, and the *Museo Alfred Nobel* in it has been reconceptualised

and work on the museum is currently being carried out. On three floors, covering a total of 520 sq. m. of exhibition space (including a lecture room and cafeteria), Nobel's life is being presented in wall-covering displays. They are being supplemented by two touchscreens, the information of which can simultaneously be watched on large monitors. The Nobel prizes will also receive attention; the names of all the laureates will be listed according to prize category and at a later stage six display cases - one for each category - will show the current laureates. The opening of the museum is scheduled for autumn 2001. (We are grateful to Hans R. Woodtli of Woodtli Museum Design International in Zurich who developed the new concept for the museum, as well as to Thomas Wechs, for this information).

Spain: Gernika Museum-Peace Museum

The museum inaugurated an exhibition entitled *Art towards reconciliation* on 26th April 2000 (which was part of the commemorative ceremonies of the 63rd anniversary of the bombing of Gernika-Lumo). It was shown until September, when it travelled to different parts of the Basque Country, Spain, and Germany. A substantial catalogue was published with parallel texts in three languages (Basque, Spanish, English). It contains full colour reproductions of the works of the 41 international artists who participated, as well as critical essays by William Kelly and Juan Gutierrez. In his introduction to the catalogue, Miguel Angel Aranaz Ibarra, Mayor of Gernika-Lumo, writes: 'The exhibition ... brings together two areas in which Gernika-Lumo has become a universal symbol: Art and peace. Being a symbol for peace calls for hard work to live up to the tough but proud responsibility which this entails. We must be alert close to

home and beyond our European frontiers to the grief that comes with the absence of peace, and must strive to do our part for peace and reconciliation. ... The exhibition represents a search for reference points, an interest in how different artists and peoples perceive and understand reconciliation: how they express it, how they communicate it and how they bring it home to us'.

Three organisations from Gernika-Lumo cooperated in the creation of the exhibition - Kultur Etxea, Gernika Museum, and Gernika Gogoratuz Centre for Peace Research - with the active support of the Gernika-Lumo town council.

The museum has recently also published an attractively illustrated and informative brochure giving details about the museum with parallel texts in four languages (Basque, Spanish, English, French). The museum was opened continually from 7th April 1998 'with the aim of being the Museum of Gernika of the past - symbol of Freedom, of the Laws of Basque Democracy - and of the Gernika of today, symbolizing Peace, Reconciliation, Human Rights, the Bombing, the "Guernica" of Picasso, etc.'. Thanks to grants received from the Spanish Ministry of Culture, the museum is able to expand and will soon become 'the leading Peace Museum in the State'.

For more information about the exhibition or the Museum, please contact Mrs. Iratxe Momoitio, Director Gernika Museum, Plaza de los Fueros 1, 48300 Gernika-Lumo, Bizkaia (Basque Country), Spain. Tel.: 00-34-94-627-02-13; Fax: 00-34-94-625-75-42; E-mail: museoa@gernika-lumo.net; Web page: <http://www.gernika-lumo.net>

Switzerland: Heiden - Henry Dunant Museum

Bozena Frei from the Museum has written to report on new developments such as the production in English of an 8-page brochure (*The life of Henry Dunant, 1828-1910*) which chronicles the most significant years of his life. The video-film about the founder of the Red Cross is now also available in an English-language version (it lasts 31 minutes, and costs Sw. Fr. 38 plus postage; the system used is VHS/Pal).

From the Museum's report for 1998/1999, we learn that more than 6,700 people visited the museum from its opening on 1st July 1998 until October 1999. Nearly 250 guided tours were organised, of which 200 were school visits.

Materials can be ordered from: Henry Dunant Museum Heiden, Postfach 51, CH-9410 Heiden, Switzerland. Tel. and fax: 00-41-71-891-4404.

Taiwan: Taipei Peace Museum

Many readers will already know that the Taipei Peace Museum was closed at the end of May 2000. Edmund Ryden SJ sent the following E-mail message in early May: 'The February 28 Peace Museum in Taipei ... was opened in 1997 to commemorate the massacre by the Nationalist Party and army (KMT) of local civilians in 1947. The museum has worked to promote reconciliation, has run 14 major exhibitions, published 10 books and run over 80 cultural activities. It won an award from the KMT mayor of Taipei in December 1999. The museum is to close because the KMT now controls the city government and is uncomfortable about having such a reminder of its past on its

own doorstep. This is a great blow for the peace movement in Taiwan'.

We hope that it will prove possible to re-open the museum in the near future. More information from Edmund Ryden SJ, John Paul II Peace Institute, Loyola Building, Fugen University, 24205 Hsinchuang, Taiwan. Tel. 00-886-2-2903-1111 (ext. 3111); E-mail: peace@mails.fju.edu.tw; Website: www.fju.edu.tw/homepage2/peace/d4.htm

United Kingdom: Bradford

After five years at the Peace Museum, Carol Rank has left her position as employee and has moved to Coventry, where Andrew Rigby (formerly at the Department of Peace Studies) has been appointed Director of the Centre for the Study of Forgiveness and Reconciliation at the university there. Her input into the Bradford Peace Museum will continue, however, since she has been appointed as a Director of the Peace Museum Company. Her place in the office has been filled by Christine and Peter Nias, who are the Museum's Education and Development Officers, respectively. Before coming to Bradford, they were involved in educational and museum work during several years with Voluntary Service Overseas (VSO) in Namibia.

While plans for the International Peace Centre (IPC, including a Peace Museum) are making progress, and a new 'Storyline' was prepared to fashion the contents of the planned museum in the IPC, the Museum continues to work with teachers, schools and local art galleries on peace education workshops and projects. At the same time, there continues to be much interest in the museum's major travelling exhibition, *A Vision Shared: Art from the History of*

the Peace Movement. It was fully booked during the past year, and towards the end of 2000 even travelled to Seoul, South Korea. Here it was part of a larger display which celebrated the award of the Nobel Peace Prize to Korean President Kim Dae Jung.

Earlier in the year, in May-June, the exhibition was on display in the newly opened Children for Peace Centre in Warrington. Formally known as the Tim Parry/Johnathan Ball Young People's Centre, it commemorates two boys who were killed in the 1993 IRA bomb attack in Warrington. The idea of Tim Parry's father, the £2.6 million residential centre provides a pleasant setting where young people can discuss, avoid and resolve conflict, and builds on the exchange scholarships for English and Irish youngsters that Colin Parry had already established. His idea coincided with the National Society for the Prevention of Cruelty to Children's aspiration to build a young people's centre as part of its campaign to end child abuse within a generation. The Centre will be the focus of the Parry/Ball Trust's work in marketing learning programmes to schools, colleges and youth associations that help young people nationwide to deal with conflict of any kind (Cf. Ian Herbert, 'Peace centre opens up for children', *The Independent*, 20th March 2000).

Details of the Peace Museum's activities are reported in the *Friends of the Peace Museum* newsletter which goes out to some 900 interested individuals and organisations (cf. issues for April, July and December 2000). The museum also has a new website, constructed with the help of a group of final year students from the University's Electronic Imaging and Media Communications Department:

www.peacemuseum.org.uk

London: Imperial War Museum

The Museum opened its permanent Holocaust Exhibition to the public on 7th June 2000. Four years in the making, the exhibition uses historical material to tell the story of the Nazis' persecution of the Jews and other groups before and during the Second World War. The 1200 sq. metre display covers two floors and brings to the country for the first time rare and important objects, some of them from former concentration and extermination camp museums in Germany, Poland and Ukraine. The exhibition forms the largest part of a £17 million, five-storey extension to the museum in Lambeth (South London), which was partly funded by a Heritage Lottery Fund grant of £12.6 million.

The opening of the Exhibition was widely reported (and warmly welcomed) in the British press. For instance, in an editorial *The Independent* commented: 'Why, after living without such an exhibition for half a century, do we need one now? ... We can never reflect too much on the lessons that this industrialised mass killing contains for mankind. The passage of time makes it not less but more important that we should remember and understand what happened. ... The shaming failure of Europe to act effectively during the killing sprees in Rwanda and Bosnia is a renewed reason for educating people about the ways in which murderous evil can easily take root. ... A Holocaust exhibition is not just about the past; memory is important for the future, too'. ('A welcome chance to learn from the horrors of the past', 7th June 2000). Visitors leaving the exhibition are confronted with the famous quotation from Edmund Burke, 'For evil to triumph it is only necessary for good men to do nothing'.

Project Director Suzanne Bardgett

concluded her leading article in the Summer 2000 issue of the Imperial War Museum Holocaust Exhibition *Report* (which was published just before the opening) - 'We await the reactions of visitors to the Exhibition with much anticipation'. She and her team can be justifiably pleased with those reactions, and we would like to congratulate her with having brought a complex and difficult project to successful fruition.

Two publications were launched to coincide with the opening of the Exhibition - an illustrated booklet, *The Holocaust Exhibition at the Imperial War Museum*, and an illustrated account of the Holocaust by the distinguished historian Sir Martin Gilbert, *Never Again, A History of the Holocaust*. Details about these publications, as well as about forthcoming events in connection with the Exhibition (film evenings, art exhibitions, and a meeting with survivors who describe their experiences) are given in the Museum's brochure *The Holocaust Exhibition*.

The exhibition (which is not recommended for children under 14) is open daily from 10 am to 6 pm, except on 24th-26th December. Further information: Tel.: 00-44-20-7416 5320 (enquiries); 00-44-891 600 140 (recorded information); Web site: www.iwm.org.uk

United States: Detroit

Swords into Plowshares (SIP) celebrated its birthday on 19th March 2000 by honouring Michigan for never having had the death penalty and for being the first English-speaking commonwealth in the world to abolish this form of punishment. Michigan became a state in the late 1830s, and by 1846 the legislature adopted a statute against the death penalty. The last human being to be executed under Michigan law was

hanged in 1830 near where the downtown public library is today. 'A Legacy of Life' programme was launched on 19th March, initiating the process of making the hanging square into a national historical site. This will involve the installation of a monumental sculpture near the site, a gift to the City of Detroit, the State of Michigan, the citizens of the US, and all the people of the Earth from 'those who labour in the service of the light'. The programme involved various speakers, dancers and singers, and honoured those who have fought against the death penalty.

One of the exhibitions on show during the past year was entitled 'Hot Gun Art'. This - very topical - exhibition by two Michigan artists, Scott Lankton and Jim Roth, shows how guns can be neutered and turned into art. Using their creativity as blacksmiths, the artists heat the guns which are donated to them up to 2000 degrees, and then use heavy weights to transform the remains into pieces of art.

For these and other activities see *Harbinger* (Winter 2000 and Fall 2000 issues).

CONFERENCES

Colloquium on the Idea of a Community of European Peace Memorials in Leipzig

In October 2000, representatives from several European memorials and museums gathered in Leipzig for an exchange of views on the question of how to deal with national places of commemoration in a united Europe. The colloquium, which took place under the patronage of the Saxon Prime Minister, Kurt Biedenkopf, was organised by Leipzig Museum Direktor Dr. Volker Rodekamp together with the Head of the Monument to the Battle of Leipzig,

Steffen Poser.

The following are extracts from the Summary report entitled *Memorial Places in 21st Century: Colloquy on the concept of a community of European national memorials in Leipzig*, issued in December 2000: 'Preamble: In almost all European countries there is a great number of monuments which symbolise the idea of national states in the 19th century. ... they often represent the barriers between nations and hardly convey aspects of tolerance, understanding and reconciliation.

Crisis of National Monument Culture: Currently, we see a crisis in national monument culture at least in Western Europe. Monuments have entered the public debate. Again and again, the question arises - who and what do we want to commemorate and how do we want to do it? To what end? This is a question about the political culture of remembrance, a question about wanted and unwanted messages that monuments and memorials convey. ... the messages originally intended for many historical places of commemoration, which often underline separating aspects towards other nations, cannot simply be supplanted by other contents at will. In future, the symbolism of monuments can only be changed by showing their historic backgrounds and their original intention and by placing them in a European context. Controversial memorials can be perceived in a new way by the public through the questions that are put to them. ... Today, we must take our contemporary approach to these places. ...

Deconstruction of Historical Messages: If we assume that history was constructed during the 19th century too, then our current task is its deconstruction as well. How do we deconstruct these places? A suitable

means ... is to show the history and discourse on these memorials and to compare them internationally. ... We consider it an important task to form a forum for discussion. We can only meet existing dangers of renewed ideological instrumentalisation with an aware approach and active appropriation. ... A democratic society based on pluralism cannot and must not aim at forming homogeneous opinions on such places.

National Monuments as Symbols of Differences Overcome: We intend to turn places monopolised by ideologies, places of definitions of nation and society that have long been overcome into open places of meeting, communication, of historical discourse and experience. We want to contribute to analysing these monuments as symbols of differences overcome and of past nationalism and to propose to accord them a new role in the sense of benchmarks on the way to a European peace society. In order to illustrate the common history in the sense of a European cultural heritage more strongly with those monuments, we want to enable visitors to experience the evolving network of different historical sites and their relations with each other. ... The concentration on national interpretation of history which was so demonstratively practised in these places in the past should be understood by the visitors and hence be overcome. It is important that the specific events are given a position in the overall European context especially in these focal points of history'.

The document concludes with the following *Invitation for co-operation:* 'The publication of our exchange of ideas in Leipzig and the development of a common internet site as a forum for information and intense discussion and starting point for future common projects are first steps on the way. In

future, we plan to put this co-operation on an increasingly broad basis with regular meetings. Hereby, we invite all interested institutions to develop the idea of Europeanization also in the focal places of national history in the framework of this partnership together with us'.

Representatives of the following institutions participated in the colloquium: Muscet pa Sonderborg Slot (Duppel, Denmark), Imperial War Museum (London), Centre Mondial de la Paix (Verdun), Department of Peace Studies (Bradford), Municipality of Alessandria (Marengo, Italy), German Historical Museum Berlin, German-Russian Museum Berlin-Karlshorst, Museum of City History (Leipzig).

Request for copies of the document (in German, French, and English), or for more information, should be addressed to: Stadt Leipzig, Stadtgeschichtliches Museum, Voelkerschlachtdenkmal, D-04092 Leipzig. Tel. and Fax: 00-49-341-87 80 471; E-mail: Voelkerschlachtdenkmal.Leipzig@t-online.de Internet: <http://www.t-online.de/home/Stadtmuseum.Leipzig>

(See also 'Proposal Regarding the Battle of Leipzig Memorial', Newsletter No. 10, October 1998, pp. 6-7).

International Institute For Peace Through Tourism

The **International Institute For Peace Through Tourism** (IIPT) organised the first Global Summit on Peace Through Tourism in Amman, Jordan, 8th -11th November 2000. According to the conference brochure, the goals of the summit, which was hosted by the

Hashemite Kingdom of Jordan, were to 'honour the legacy of King Hussein as a peacemaker; demonstrate support of the world's largest industry for a continuation of the peace process in the Middle East and other regions of the world; lead a 'Culture of Peace through Tourism Initiative' in support of the UN International Year for the Culture of Peace; launch projects and programmes in support of this global initiative; draft a 21st Century Agenda for Peace through Tourism; generate global awareness to the social, cultural, environmental and economic benefits of tourism - and its potential to contribute to a climate of peace'.

Among the special events was the launch on 11th November from Bethany Beyond the Jordan (site of Christ's baptism) of a Global Peace Parks Project, with the dedication of an International Peace Park.

(About the IIPT, see also Newsletter no. 12, pp. 10-11, and contact address in no. 11, p. 10).

Association of Genocide Scholars

The Fourth International Biennial Conference of the Association of Genocide Scholars entitled *Deterring and preventing genocide: Missed opportunities, contemporary issues and future possibilities* will be held 10th-12th June 2001 at the University of Minnesota, Minneapolis, MN. The conference will deal with such themes as the role of special criminal tribunals, truth commissions and international law; strategies of humanitarian intervention; the value of genocide survivors' testimonies; and methods of assessing and mobilizing public opinion to support measures to prevent future genocides. More information from Dr. Frank Chalk, Concordia University, Dept. of History, 1455 de Maisonneuve Blvd. West,

Montreal, Quebec H3G 1M8, Canada.
Fax: 00-1-514-848-4538; E-mail:
drfrank@alcor.concordia.ca

We received the above information from Joyce Apsel (Director of Education, Anne Frank Center USA), who is vice-president of the Association of Genocide Scholars. She also reports on an exhibition entitled *Utopia: The Search for the Ideal Society in the Western World* held at the New York Public Library October 2000-January 2001. Jointly organised by the Library and the Bibliotheque Nationale de France, and shown earlier in Paris, the exhibition examines the various impulses - social, religious, political - that have caused people to dream of creating the ideal society. The exhibition is supplemented by an extensive programme of lectures, readings, film showings, and performances in New York City on the same theme.

PUBLICATIONS

1. *ICOM News*, the quarterly Newsletter of the International Council of Museums, dedicated its first issue of the year 2000 (Vol. 53, No. 1) to 'Museums for peace and harmony in society', the theme which had also been chosen by ICOM's Advisory Committee for celebrating International Museum Day on 18th May 2000. The theme was chosen to reflect the UN's decision to proclaim the year 2000 'International Year for a Culture of Peace'. Terry Duffy (Irish Peace Museum Project), Anatoly Ionesov (International Museum of Peace and Solidarity, Samarkand), Carolyn Chernoff (Chicago Peace Museum), and Tomoaki Okamoto (Osaka International Peace Center) were among the contributors. Address: ICOM, Maison de l'UNESCO, 1 rue

Miollis, F-75732 Paris.
Tel. 00-33-1-4734 0500; Fax: 00-33-1-4306 7862; E-mail:
secretariat@icom.org; Internet:
http://www.icom.org

2. Chikara Tsuboi, 'The Reconstruction of the International Museum of War and Peace in Lucerne: A Visual Approach', pp. 93-110 in *Jinbungakkai Kiyō /Journal of the Society of Humanities* (Ebetsu: Sapporo Gakuin University), March 2000, No. 67 (in Japanese).

3. *A Journey to Nagasaki: A Peace Reader* is an excellent guide to the history of the city, and particularly to the legacy of the atomic bombing. By telling the history of Nagasaki, from the opening of the port in 1571 to the present, the book aims to send a message to the world that war and nuclear weapons must be eliminated. The 83-page, richly illustrated, booklet was recently translated into English. The Japanese version was first published in 1983 and has proven immensely popular. The English version is bound to be equally successful.

The publication has been edited by professor Sadao Kamata, founder-director of The Nagasaki Peace Institute, and was published by The Nagasaki Testimonial Society. The Society, a grassroots group founded thirty years ago, is a forum for atomic bomb survivors which has published over eighty collections of survivor's testimonies and books on the atomic bombings. It is also involved in research and education work, and in building memorials.

Orders should be sent to the following address: Nagasaki Atomic Bomb Testimonial Society, Nagasaki-shi, Mezame-machi 25-5, Japan 852-8105. Tel. & Fax: 00-81-95-848-6879. The booklet costs 500 Yen, plus 420 Yen for

overseas postage (180 Yen within Japan). Remittance should be made by Japanese or international postal money order in Yen.

4. Nigel Young, 'Historical Memory and Peace Education: The Creation of a Peace Culture Through the Construction of Public Peace Memory', pp. 81-91 in Verdiana Grossi (ed.), *Report of the International Peace Education Conference of Geneva, November 26-29, 1998* (Geneva: International Peace Bureau, 2000). Young argues that the present 'memory boom' represents a more lasting change amounting to the creation of global peace cultures. Drawing on his extensive experience in organising study tours for students, he comments: 'Especially didactic visits to sites of memorialising and remembrance ... have convinced me that twentieth century memory work has become part of a permanent, civilisational project'.

5. Catherine Moriarty, 'Review Article: The Material Culture of Great War Remembrance', pp. 653-662 in *Journal of Contemporary History*, Vol. 34, No. 4, 1999.

6. Beryl and Alistair Milner, 'Grass Roots House - a peace museum', pp. 11-12 in *The Friend*, 18th February 2000.

UK.

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